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ABSTRACT

This curriculum guide for the teaching of English at the twelfth-grade level is presented in two sections. The first section, "Language," includes: "Introductory Statement," "Course Outline," "Composition/Language Chart," "Oral English," and "Dictionary." The second section, "Literature," includes: "The Resource Course," "Introductory Statement," "Criticism and the Study of Literature," "Course Outline," "Extending the Course," "Teaching Suggestions," and "Developing the Course." Included in an appendix are references for the study of literature for teachers and students. (JF)

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DEPARTMENT OF EDUCATION
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SENIOR SECONDARY SCHOOL ENGLISH 1967

ENGLISH 12

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APPENDIX i

ENGLISH 12 - LANGUAGE

I. Introductory Statement

The final course in English language for high school has been designed to provide all students with an understanding of the principles of effective communication and the problem of meaning (style and semantics). All the concepts of language study from the previous grades are now brought together as a unified theory of the effective use of language. The textbook for the course in English 12 is in three sections - the first dealing with the principles of expression, the second with the problems of meaning, and the third with the practical concerns of the writer.

In Grade XII the student should be encouraged to discover for himself the significance and relevance of his work in the lower grades and to accept responsibility for perfecting his own expression. Individual needs will vary, but all the activities of writing should lead the student to a disciplined and precise use of language.

Although the special focus in Grade XII is placed on style and semantics, the programme maintains a balance of all aspects of language including those studied in earlier grades (the history of English; Canadian-English; the dictionary; dialects; usage). For a statement on such matters as spelling, punctuation, and oral work, teachers are referred to the Curriculum Guide for English 11.

II. Course Outline

Textbook: Penner and Macaree (ed.)

Discourse, Purposes and Problems (Longmans)

Time Allotment

It is recommended that the time allotted to the language element of the course should be at least 40% of the total instructional time for English 12.

III. Chart of Language/Composition Concepts: Grades VIII-XII

The purpose of Discourse is to consolidate and integrate the language growth of previous years. In order to help teachers understand the context in which language is developed in the secondary school programme, a chart has been provided listing the elements of language taught from Grade VIII to Grade XII. This chart is merely a convenient teacher-reference and indicates the grade in which each item receives special attention.

CHART OF COMPOSITION/LANGUAGE CONCEPTS: GRADES VIII - XII

The grade level(s) at which each concept receives emphasis is marked √. Obviously, all elements will receive some attention at each grade level.

	GRADE	8	9	10	11	12
I.	PARTS OF SPEECH		√			
II.	GRAMMAR OF THE SENTENCE					
	Sentence patterns			√		
	Co-ordination/Subordination			√		
III.	EMPHASIS IN WRITING					
	Narrative	√				
	Descriptive		√			
	Scientific		√			
	Literary	√				
	Expository		√	√		
	Argumentive				√	
IV.	THE PARAGRAPH					
	Narrowing topic		√			
	Patterns of Development		√			
	Unity	√				
	Coherence					
	Pronoun reference		√			
	Transition		√			
	Modifiers		√			
	Parallelism			√		
	Arrangement		√	√		
	Order		√	√		
	Emphasis					
	Concreteness		√			
	Repetition			√		
	Balance				√	
	Position			√		
	Proportion				√	
	Paradox				√	
	Rhythm-Cadence-Euphony				√	
	Logic					
	Definition				√	√
	Reasoning				√	√
V.	DICTION					
	Loaded language			√		
	Denotation/connotation			√		
	Abstract/concrete				√	
	Usage					
	Formal/informal			√		
	Jargon				√	√
	Stereotype					√

	GRADE 8	9	10	11	12
VI. LANGUAGE AS SYMBOL					
Of social control					√
of social feeling					√
Inference/judgment				√	
Affective communication					√
VII. STYLE					
Metaphor			√		
Tone				√	√
Irony					√
Rhythm					√
Allusion					√
Point of view				√	√
Variety of sentence structure			√	√	
Economy			√		
VIII. LONGER COMPOSITION					
Narrowing topic			√		
Gathering			√		
Selecting			√		
Arranging			√		
Revising			√		√
IX. SOURCE MATERIAL			√		
X. PUNCTUATION		√			
XI. SPELLING RULES		√			
XII. LETTERS					
Friendly		√			
Business		√			
XIII. STUDY OF THE ENGLISH LANGUAGE					
History		√			
Word origins				√	
Canadian-English				√	
Dialect				√	
Grammars				√	
Usage				√	
Dictionaries				√	
XIV. RHETORICAL PRINCIPLES					√

IV. Oral English

Speaking and listening activities should continue to receive emphasis in the Grade XII programme. Panels, debates, and class discussions should provide each student with opportunities for speaking and listening. Specific training in the skills of listening can be correlated with the material on semantics and mass media found in the language text. It is recommended that total evaluation of student progress should include oral English.

V. Dictionary

The dictionary performs an essential role in today's flexible curriculum. It is desirable that several copies of various dictionaries be available in the classroom and in the library. The following are recommended:

For classroom use:

- Dictionary of Canadian English: The Senior Dictionary (W.J.Gage)
- Concise Oxford Dictionary (Oxford)
- Webster's Seventh New Collegiate Dictionary (Merriam)
- American College Dictionary (Random)

For library use:

- Shorter Oxford English Dictionary (Oxford)
- Dictionary of Canadianisms (W.J.Gage)

Students should be encouraged to purchase their own dictionary. Webster's New World Dictionary (paperback ed.,) is recommended for this purpose.

ENGLISH 12 - LITERATURE

THE RESOURCE COURSE

English courses in the secondary school have been organized as resource courses. Such courses provide more material than any one class can cover in a year. The teacher, therefore, selects material and plans lessons suited to the ability and interests of his class. He tries also to allow for individual differences within the class so that all students may have some success in accordance with their competence.

The teacher's selections and assignments should always be made with the purpose of ensuring for each student the maximum growth in the core concepts specified for the grade. At all stages the teacher should reinforce the concepts learned in previous years.

Whatever method the teacher adopts in his efforts to fit the course to his students, he should not allow serious dilution of activities for the less able. Any distinction in assignments within a class should spring from the depth of perception required, not from the difficulty of the reading assigned. When a class studies a selection, for example, a novel, discussion topics of varying difficulty may be given to different groups. Each group then makes its own discoveries and contributes its findings to the general knowledge of the class.

The Resource Course, then, allows selection of materials from a large reserve. The materials chosen to meet the needs of a group are still further adapted by flexibility in teaching methods.

I. INTRODUCTORY STATEMENT

English 12 should enhance the skills and knowledge developed in Grades VIII to XI. The courses in these grades have emphasized narration, form, theme and its development, as well as experience in analysis, evaluation, and interpretation. With this background, the student should have adequate resources to begin the most difficult practice: the critical study of individual works of literature and the expression of independent, responsible judgments.

Training in critical study means developing skills in interpreting meaning; developing abilities in analysing style, structure and language; developing competence in evaluating the quality of ideas and forms in each of the five genre. Each student should learn to employ all these resources flexibly and appropriately, and thus develop a sense of values based not on the teacher's arbitrary standards, but on his own deliberate, informed reflection.

Summary of Concepts for English 12

(See Previous Guides for Concepts in other grades)

A. Critical appreciation involves a recognition of the close relationship between content and structure. In a well-written work of literature a perceptive idea is presented in a suitable form.

B. Critical appreciation regards opinion and judgment as discrete. Opinion is a response which requires no defence; judgment is a response which requires rational support from the literature.

C. Critical appreciation involves the development of a personal sense of literary values essential in appreciating the relative merit of a work of literature.

D. Critical appreciation implies a willingness to reconsider personal attitudes, ideas, and actions in the light of what is read.

E. Critical appreciation involves the desire and ability to read with sensitivity and judgment without the direction of teacher or critic.

II. CRITICISM AND THE STUDY OF LITERATURE

Note: Teachers are referred to the recommended list of critical references in the Appendix.

Every student coming to English 12 must have acquired some sense of critical values. Until now his study of literature has focussed on the quality and range of the ideas expressed. English 12, however, expands this focus to include a systematic examination of the methods used by writers for effective communication. The student, therefore, will be asked to consider not only what a work says but also how it says it, using the tools of literary criticism for this purpose.

To carry out this task successfully, it will be necessary to devote some time to a study of genre, noting parallels with materials studied in earlier years and establishing the essential features of each mode of expression. Needless to say, such a study should not be an arid memorization of definitions. It should be initiated by an observation of differences in appearance on the printed page of prose, drama, and verse; this should be followed by critical examination of the finer distinctions within each form. Such examination will involve the distinction between prose works based on factual experience, and those where the imaginative element is paramount. The student should be able to sense, likewise, the essential difference between comedy and tragedy, noting that here the crucial point is the outlook of the playwright on his material. He should also be capable of distinguishing among types of poetry, from the simplest lyrics to the most complex of epics. He should be made aware not only of these differences, but also of the aptness of a particular form for the expression of a certain idea; he should note, moreover, that part of the work's value comes from the fact that the author has imposed such a form on his expression.

Awareness of the total pattern of a work is, however, only one aspect of critical examination. The student should learn how to deal critically with the techniques of expression within given works. In this context he must consider such matters as the author's attitude as revealed by his choice of detail, order of presentation, point of view, and tone. Because an author's relationship to his material is seldom neutral, the student can hardly remain unmoved when reading what a writer has to say. He may accept or reject the author's viewpoint, but he cannot be indifferent to it.

In considering the author's attitude, the student's primary focus will be on diction, since it is word choice that largely provides the clues. It becomes necessary, then, to note the

emotional values in the writer's diction, the effect of his comparisons on the reader's attitude, and the degree of enrichment gained by his employment of allusion and analogy. In the same way, a student may have his attention drawn to the power of understatement in stimulating the reader's emotional response. He may see the more conscious manipulation of word structures to create climax or anti-climax in prose, or the affective device of appropriate rhythms in both prose and verse, noting the additional qualities of rhyme or assonance which may appear in the latter.

It cannot be stressed too strongly that these techniques of expression are necessary parts of the literary work, not decorations added to what would otherwise be a plain statement of fact. The communicative value of literature lies not in the direct information it gives us about the world, but in the accurate transmittal of feelings which it allows, for literature is concerned not only with the objects of a writer's contemplation but also with their meanings and symbolic value. Readers can thus partake of that rich ambiguity which comes into being when the literary artist invites others to share his impressions. Steinbeck's The Grapes of Wrath, for example, asks the reader to contemplate the plight of a group of Oklahoma farm folk in the grip of natural and economic forces which they can neither understand nor control. Behind that, however, lies the thought of other migrations of people in search of a promised land, and it is this appeal to man's questing nature that strikes a responsive chord in the reader, making Steinbeck's creations symbolic figures.

With this in mind, the student can view the author's choice of expression as his means of evoking the appropriate emotional response in the reader; hence, every aspect of language has its part to play in the total impact of the work. For this reason it is important that the student should learn how language is used for indirect methods of approach such as satire, where the author's apparent aim may be in direct opposition to his real intention. He should be able to appreciate the purpose of burlesque and of irony, which gains its effect by surprising the feelings.

It need hardly be stated that the emphasis on literary criticism is not an end in itself, but a means of clarifying the methods employed by literary artists. This study should enable the reader to see that any response he makes to the ideas in a literary work is equally a response to the language in which the ideas are clothed; thus the impact of a selection of literature is in great part the impact of its language.

The questions, then, which English 12 poses for its students are 'why' and 'how' as well as 'what'. Why, for instance, do readers react equally to All the King's Men, a fictional account of political corruption, and to Silent Spring, which rests

upon fact? Is it because both works cause us to go beyond the surface to probe the deep reality beneath? Related to depth, there is the study of technique. How are works of literature put together? How does the writer's choice of diction and presentation of matter contribute both to the reader's enjoyment of the work as literature and to his clearer understanding of a specific problem and the larger questions behind? With poetry, especially with the lyric, understanding of technique becomes crucial: the poet engaged in contemplation of a simple object, which for him has inner significance, must in a few lines of verse invest it with a similar significance for others so that his readers will, like him, see beyond it "into the heart of things". In drama, too, the function of language is to invest actions with significance by the revelation of character, to set out the area of conflict, to provide - especially in tragedy - that sense of sublimity inherent in the struggle of an individual against great odds.

SUMMARY

In order to make an informed judgment on works of literature, the student should be led to consider the following points:

1. The genre of the work under discussion.

2. The writer's expression of his ideas, with emphasis on his choice of diction, structure, literary devices and form.

3. The writer's attitude to his material as it emerges through tone and point of view. This is especially important where the writer moves obliquely to his goal by the use of satire.

4. The appropriateness of the technique used to achieve the writer's purpose.

III. COURSE OUTLINE

Prescribed Textbooks

Penner & Macaree	Discourse: Purposes and Problems, Longmans
Harrison, R. G.	The Critical Approach, McClelland & Stewart
Dudek, L.	Poetry of Our Time, Macmillan
Perrine, L.	Story and Structure, Harcourt, Brace & World
Webber, B. (ed)	Essays of Our Time, McGraw-Hill
Thompson, D. (ed)	Theatre Today, Longmans
Harrison, R. G. (ed)	Two Plays for Study, McClelland & Stewart

Novels

Conventional	Hardy, T.	The Mayor of Casterbridge, Macmillan
Philosophical-social	Paton, A.	Cry, the Beloved Country, Saunders
Biographical	Stegner, W.	Wolf Willow, Macmillan
Psychological	Green, H.	I Never Promised You a Rose Garden, Signet
Science Fiction/Prophetic and Comic/Satiric		Novels for these categories are being considered.

Time Allotments

As in previous courses, there should be as close a fusion between language and literature as possible. For planning and teaching purposes, however, it is recommended that at least 40% of the total instructional time available be spent on the literature element. Decisions on this matter will be the responsibility of the teacher and should be based on his assessment of the abilities and needs of the particular class being taught.

Planning the Course

The individual teacher is responsible for interpreting the course of studies. He chooses those selections which are appropriate

to his situation and are suitable for achieving maximum realization of the objectives for literature in English 12; that is, the critical study of particular works.

From the broad range of choices offered, it will be possible to select appropriate samples of each literary form for the purpose of close critical study. Further, the teacher may assign for extensive study other works available in the text, the classroom, or the library.

Assuming that about one-seventh of the classroom time is given to English, the teacher, after allowing 12 to 15 hours for review and testing, has approximately 75 hours for literature study. In allocating this time he should devote a maximum of 12 class-hours for examination of longer works such as novels. This allows for critical study on the part of the student, and for written expression of that study.

Scope of the Course

The minimum content for longer works should be ONE novel and ONE three-act play. Since close, critical study is the objective, the number of major works studied will naturally be fewer than in the preceding two years. (Less able students may be able to cover more since they will not necessarily study in so great a depth.) All students, however, should be encouraged to read widely among all five genre in order to apply the skills of critical reading to as many works as possible.

The following outline of time to be spent on intensive study of each genre is suggested:

The Critical Approach	-	8 hours
Short Plays (4)	-	8 hours
A Novel	-	12 hours
Short Stories (6)	-	12 hours
Poetry	-	14 hours
Essays	-	14 hours
Three-act Drama (1)	-	7 hours

NOTE: Teachers of less able students may prefer to give more time to drama and short stories than to poetry.

The Critical Approach, a prescribed text, will serve as an introduction to the close reading of literary works. Since the text need not be studied from cover to cover, the teacher should choose lessons appropriate to the needs of his class.

Extending the Course

To supplement the prescribed materials in drama, classes might use the text On Stage presently available in most schools.

To extend the study of the novel, the following suggested titles merit consideration. Many of the titles listed may already be in the school library. The special category, Suspense and Adventure, is intended as recreational reading for the less gifted. In all these categories, teachers may find other titles to add.

SUPPLEMENTARY NOVELS - FOR EXTENDING THE COURSE

Conventional

Austen, J.	PRIDE AND PREJUDICE; NORTHANGER ABBEY
Moore, B.	THE FEAST OF THE LUPERCAL
Eliot, G.	ADAM BEDE
Butler, S.	THE WAY OF ALL FLESH
MacLennan, H.	TWO SOLITUDES
Brontë, E.	WUTHERING HEIGHTS
Morris, E.	THE WHITE FLOWERS
Wharton, E.	ETHAN FROME
Cather, W.	MY ANTONIA
Hemingway, E.	FOR WHOM THE BELL TOLLS
White, P.	VOSS
Hughes, R.	HIGH WIND IN JAMAICA

Philosophical/Social

Warren, R.	ALL THE KING'S MEN
Steinbeck, J.	THE GRAPES OF WRATH
Camus, A.	THE PLAGUE
Conrad, J.	HEART OF DARKNESS
Sillitoe, A.	THE LONELINESS OF THE LONG-DISTANCE RUNNER
Snow, C. P.	THE NEW MEN; CONSCIENCE OF THE RICH
MacLennan, H.	THE WATCH THAT ENDS THE NIGHT
Fitzgerald, F.	THE GREAT GATSBY
Greene, G.	THE POWER AND THE GLORY; BURNT-OUT CASE
Lemelin, R.	THE TOWN BELOW
McCullers, C.	THE HEART IS A LONELY HUNTER
Roy, G.	THE HIDDEN MOUNTAIN

Biographical

Joyce, J.	PORTRAIT OF THE ARTIST AS A YOUNG MAN
Lee, L.	CIDER WITH ROSIE
Maugham, S.	OF HUMAN BONDAGE
Wright, J.	THE GENERATIONS OF MAN

Psychological

Irwin, M.	STILL SHE WISHED FOR COMPANY
Dostoevsky, F.	CRIME AND PUNISHMENT
Shute, N.	CHEQUER BOARD
Hesse, H.	SIDDHARTHA; STEPPENWOLF
Fowles, J.	THE COLLECTOR
Alain-Fournier, H.	THE WANDERER
Robbe-Grillet, A.	THE ERASERS

Comic/Satiric

Waugh, E.	THE LOVED ONE; SCOOP
Huxley, A.	BRAVE NEW WORLD
Hersey, J.	THE CHILD BUYER
White, T. H.	THE SWORD IN THE STONE
Ross, L. Q.	THE EDUCATION OF HYMAN KAPLAN
Amis, K.	LUCKY JIM
Tolkien, J.	THE HOBBIT

Science/Fiction/Prophetic

Asimov, I.	THE CAVES OF STEEL
Vonnegut, K.	PLAYER PIANO
Miller, W.	A CANTICLE FOR LEIBOWITZ
Orwell, G.	1984
Huxley, A.	BRAVE NEW WORLD; THE ISLAND
Heinlein, R.	STRANGER IN A STRANGE LAND
Lewis, C. S.	OUT OF THE SILENT PLANT

Special Category/Suspense and Adventure

Shellabarger, S.	CAPTAIN FROM CASTILE; PRINCE OF FOXES
Ambler, E.	A COFFIN FOR DIMITRIOS
Buchan, J.	THIRTY-NINE STEPS

Note: Teachers should be familiar with a book and determine the purpose of reading it before giving an assignment.

IV. TEACHING SUGGESTIONS

Introductory Statement

A wide selection of material is offered on the Grade XII course. Students coming to this material have had eleven years of English. How can these students derive the most benefit from English 12? How can each teacher make the best use of a student's cumulative training and ensure that he will become an accomplished reader of English literature? Some teaching suggestions follow. Their chief purpose is to spark the teacher's own imagination.

A. Reviewing the concept of the novel introduced in previous Grades

By the time a student comes to Grade XII he should be capable of reading and enjoying the novel on more than one level. In order to assure enjoyment with increasing insight and perception, treatment of the novel in previous grades has been so planned as to provide for the development of cumulative insights and skills. Ideally, each student should be able to get maximum understanding and enjoyment at his level of experience, whether he reads a novel in Grade VIII or Grade XII. But the skills of reading fiction are many and complex, and their development cannot take place all at once. Furthermore, many high school students, not obviously endowed with literary sensitivity, need small successes to encourage them in the habit of reading good books. For these reasons, the emphasis in each grade has been on a particular aspect of the novel, not in isolation from the enjoyment of the novel as a whole, but simply as a way of developing the insights and skills of the maturing readers.

In Grade VIII the aim is to help students appreciate and discuss the author's skill in selecting events and people for the world of his novel. It is particularly important that the delight which should accompany the reading of novels in Grade VIII should come in part from recognizing the difference between fiction and non-fiction, and from appreciation of the fact that all the features of the fictional landscape are created and controlled by the novelist. This understanding of the nature of fiction begins with an awareness of the surface elements - the story line, the series of episodes, the characters involved - and leads naturally to those questions and speculations that invite examination of the novel's elements which lie deeper. The student can begin here by asking about inner and outer conflicts and how these create the tensions and movements of the story, how the recognition of clues heightens suspense, how characters co-exist and form a design, rather than just "happen to be" in the novel.

In Grade IX the central concern is the understanding of the novel as pattern; the discovery that the "meaning" of the novel does not come from a series of situations and a collection of characters, but from the pattern of their relatedness. The focus in this grade is on the novel's design and on the means the writer uses (particularly language) to create the patterns within the total design. This focus requires an examination of the different patterns of movement within a novel. For example, in how many ways can the idea of the quest or the journey be interpreted in a certain novel? Which characters move from ignorance to knowledge, from hate to love, or from love to hate? Which character undergoes the major changes? Do characters form the pattern of a spectrum or a pattern of opposites? How do symbols enrich the meaning and deepen its significance? Such examination helps to bring form and content together and encourages the student to respond to the implicative elements of the novel.

Grade X relies on the skills developed in Grade VIII and IX. The focus in Grade X turns to the theme, the total meaning of the work. At this stage the way of the novelist gets special attention. Here the student can observe how the author uses particular detail, concrete events, character action, in order to imply the novel's theme. For example, after the student has completed the first reading of To Kill a Mockingbird, he can turn to Chapter 10 (the 'mad dog' chapter) and by careful re-reading discover the allegorical treatment of the theme of this novel. Then he can be asked to find passages which suggest other themes. By considering these, he deepens his understanding of the main theme, perhaps shifting from the idea of prejudice to the threat of prejudice, then finally to realization of the universal need for understanding and compassion. It cannot be overemphasized here that the student must learn to read certain parts of the novel slowly, intensively, in order to discover why some incidents are more significant than others, what the novel is trying to say, and what shock of recognition the novelist wants to induce in the reader.

The Grade XI student is asked to examine the elements in the novel taken from tradition. Here the reader notices traditional situations, attitudes, forms, ideas, metaphors, and symbols used by the novelist to create a work that has individual existence. The emphasis, however, is not on literary history but on how the creative imagination uses language to make something new in itself, out of familiar elements. For example, what is unique about a novel such as A Separate Peace? Its ingredients are familiar; life in a private school, the initiation rites of 15 and 16 year olds, the difficult passage from childhood to manhood, the fall from innocence. In what way is this novel different from The Human Comedy, Who Has Seen The Wind, Great Expectations, The Grass Harp? The symbols too are familiar: the two rivers, the one clean, the other ugly and dirty; the Biblical tree of knowledge; the seasons of summer and winter. How these symbols are used, what new context the novelist has given them to create a new story - these traditions are looked at, not merely to identify common elements in the novels but to discover what is new, and how language works in literature. Thus the student comes to understand how the semantically responsible writer realizes his vision and how he creates insights by the power of his words.

It might be well, then, to introduce the course in Grade XII by reviewing all these insights and applying them to one new novel. Alternatively, the same approach may be applied to the short story or drama if preferred.

B. DEVELOPING THE COURSE

1. The Novel

It is suggested that the student read the novel in its entirety before the work is discussed in class. The reading aloud by the teacher of the first chapter or two is recommended as a device to assist most students to get a good start. A week at least should then be given for each student to read the book out of class. Naturally, no other English homework should be assigned during this period. (If the class is weak, the teacher should ascertain at intervals how the reading is progressing, and perhaps work out an alternate approach. This may necessitate further oral reading by the teacher.)

Once the set time has elapsed, the teacher should give a short objective quiz to determine whether or not the reading has been done. No marks, however, should be recorded for this non-literary activity.

Unlike the poem, the novel cannot be seen upon one or two pages. Its difficulties, therefore, are of a different order. Even the teacher who has read the work a number of times will not have assimilated all the details nor perceived all the possibilities in interpretation.

One approach is first to clear away any confusion about the setting, the direction of the story, and the relationship of the main characters. In Cry, the Beloved Country, confusion arising from South African geography - the tribal lands, the suburbs of Johannesburg - needs to be overcome. Having cleared up the gross problems, the teacher is then able to proceed to a discussion of the characters, the language and its responsibility for tone, the stylistic devices, the various sub-plots, the point of view, the imagery and the theme.

No one unassisted makes all the discoveries. To make a discovery about a work, however, one must know the work well enough to form a first tentative view. Critical books and articles can then help the student in his understanding of the novel. Good high school libraries are well stocked with critical materials. The student should be directed to these books and urged to read from them. Yet in the reading lies the danger of premature use. It is one thing to approach a poem or a short story as a piece of art through the careful reading of it with good class discussion; to approach it as a puzzle to be solved by the application of a critic's views is another. Too often a student reads a selection once, but reads the critical statement (which may be out of his range) several times. It is not, in the long run, the critic's opinion (or the teacher's) that the student needs; it is his own.

2. Drama

(a) The Long Play

The proposed time allotment for the long play is seven hours. With this amount of time how much can be accomplished with Twelve Angry Men or Romanoff and Juliet? Classroom practice has often suggested that three months be spent on a long play, but for many men and women a fine play has remained a lifetime concern, and, like life itself, a continuous source of wonder. A good play wears well. Even if the student is offered twelve weeks of textual analysis and footnote perusal, he will not have exhausted the play. Yet in seven hours much can be done.

First, the play should be quickly and sensitively read to the class.[1] Concentrating on the first act, perhaps reading it twice, allows the students to catch the direction of the action, the general outlines of the characters, and the nature of the conflict. Next, all students may be asked to prepare themselves for parts in short, impromptu dramatizations of key scenes. On this base of dramatic activity a critical evaluation of some currents within the play may begin. Plot analysis should come first. The playwright's building processes should be examined. One act, or several scenes, may be analyzed graphically to illustrate the craft of the dramatist. A discussion of minor characters as dramatic devices, the importance of scene balance, the probable placement of the turning point - these are then appropriate. The discussion of dramatic technique such as expository methods, suspense devices, and dramatic irony should follow. Finally, the diction should be scrutinized.

Now the class should be ready to seek out the thematic possibility of the play and study the roles and qualities of the leading characters. By searching for clusters of ideas and responses that seem pertinent to the logic of the play, rather than by accepting definitive capsule statements about character and theme, the student should try to work out his own interpretation. Better remain puzzled than to accept a ready-made solution.

The student should be free to comb the library for relevant criticism, more to push out the boundaries of his own perception than to absorb a specific point of view.

One final activity may be necessary: a piece of writing in response to a crucial question arising from the play itself.

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[1] Some teachers have found that a recording may introduce the play better than a reading; others find the recording a good final activity.

(b) The Short Play

Since the short plays prescribed for English 12 represent contemporary drama, particularly the Theatre of the Absurd teachers and students are referred to David Thompson's preface to Theatre Today for a perceptive introduction to current trends.

At least four of these short plays should be given rehearsed play readings, then discussed. Eight hours in a block is the suggested time. The following approach is practicable:

1. Assign the reading of a play several days ahead.

2. Discuss the play at the first class, particularly from the viewpoint of classroom presentation. Choose one or two casts, allowing time for a preliminary group reading. Ask the cast to meet at least once in their own time to prepare their presentation.

3. Commence the second hour with the book-in-hand production. Follow this with an open-ended discussion of the dramatic pattern of incident and characterization, of the underlying idea, and of the dramatic method employed.

It is suggested that since this unit revolves around workshop productions and discussions, no written work be required.

3. Poetry

Several approaches to the reading of poetry seem possible. Since one focus at the Grade XII level is to study individual works in depth, it is suggested that a few poems be read intensively. Able students might be asked to look carefully at some of the works of Yeats, Pound, Stevens, Williams, Auden, or Eliot. Less able students might explore further.

The student should carefully examine the technical aspects of a poem, but only so that he may better see the poem itself as a response to experience.

Although there are many techniques for the teaching of poetry, the most useful approach is the study of the poem itself. Since the words of a poem are central, it is to the words and their arrangement that the student should be directed. To focus attention on other material is to lead the students away from the poem and leave them without the techniques needed for the personal enjoyment of poetic expression.

The poem, then is central. This is not to say that the poem qua poem is the sole concern or that outside information is always irrelevant. Undoubtedly Eliot's "Portrait of a Lady" needs comment. On the other hand, what beyond a few biographical or historical facts is really necessary for Auden's "In Memory of W. B. Yeats"? Careful study of assonance, consonance, and alliteration in Hopkin's "Spring" offers better analytic tools than the reading of his letters to Bridges.

Poems worth studying are classic in nature, able to withstand the scrutiny of critical study. Poems are not like puzzles which, when once solved, offer no further challenge. To apply critical apparatus - historical, biographical, psychological, sociological, - to Yeats' "The Second Coming" is not to ensure that all pertinent questions have been answered. In fact, many new ones may have arisen.

Teachers will find useful the questions offered by Louis Dudek. Additional material of this kind, however, should encourage oral discussions rather than promote written assignments. The teacher, in these discussions, should do more than lead the class to understand the meaning of a poem: he should help the students to respond to its emotion.

4. The Short Story

Story and Structure was chosen not only for stories appealing to a wide range of interests and abilities, but also for the editor's comments and teaching suggestions. These are thought-provoking and constructive. With a little direction from the teacher, the student should soon achieve independent critical evaluation of a story.

5. The Essay

The editor of Essays of Our Time has included questions leading the reader to thoughtful interpretation and judgment. These questions deal with both subject-matter and style. In addition, student and teacher are directed to the prose selections in The Critical Approach. This text picks up the thread of The Accomplished Reader on the English 9 course, and deals with the skills needed for the close reading of literature. After working with this text, the student may well be directed to make his own set of evaluative questions. He should soon be able, without much teacher help, to make a considered judgment of the merits of a piece of prose.

APPENDIX

Reference for the study of Literature

I. Bibliographies

Altick, R. & Wright, A., Selective Bibliography for the Study of English and American Literature (Macmillan)

Kennedy, A. & Sands, D., A Concise Bibliography for Students of English, (Stanford Press)

II. References for Teachers

Abrams, M. (ed.) Glossary of Literary Terms, (Holt, Rinehart and Winston)

Bateson, F., A Guide to English Literature, (Doubleday)

Booth, W., The Rhetoric Fiction, (University of Chicago)

Drew, E., Poetry: A Modern Guide, (Norton)

Goodman, P., The Structure of Literature, (Toronto Press)

Wellek, R., & Warren, A., Theory of Literature, (Harcourt)

(See English 10 Guide for further references)

III. References for Students and Teachers

Bloom, A., The Order of Fiction, (Odyssey)

The Order of Poetry, (Odyssey)

Brooks, C. & Warren, R., Understanding Fiction, (Appleton-Century-Croft)

Ciardi, J., How Does a Poem Mean? (Houghton-Mifflin)

Clark, J., & Piper, H., Dimensions in Drama, (Scribner)

Current-Garcia, E., & Patrick, W., What is the Short Story? (Scott,Foresman)

Dobree, B., Modern Prose Style, (Cambridge)

Esslin, M., The Theatre of the Absurd, (Doubleday)

Gassner, J., Masters of the Drama, (Dover)

III. References for Students and Teachers (continued)

Macauley, R., & Lanning, G., Technique in Fiction, (Harper)

Millett, N., & Throckmorton, H., How to Read a Poem, (Ginn)

Pamnitt, B., The Art of Short Fiction, (Ginn)

Perrine, L., Sound and Sense, (Longmans)

Rees, R., An Introduction to English Literature, (Macmillan)

Rosenheim, E., What Happens in Literature, (University of Chicago)

Styan, J., The Dramatic Experience, (Cambridge)